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NEW STRATEGIES IN INDIAN EDUCATION:

Utilizing the Indian Child's Advantages in the Elementary Classroom

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NEW STRATEGIES IN INDIAN EDUCATION:

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THREE REPORTS ARISING FROM WORKSHOPS HELD
FEBRUARY 2-20, 1981

1. Optimizing The Environment of the Inter-Cultural Classroom for the Native Indian Student. — Saul Arbess
   Director of Indian Education

2. Telling Our Stories:
   (a) The Use of Guided Imagery in the Classroom. — Maureen Murdock
   Educational Consultant
   (b) The Use of Video Tools in Conjunction with Guided Imagery Exercises in the Classroom. — Penny Joy
   Video Consultant

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NOTE

A videotape called, "Telling Our Stories", which documents the workshop experience from the children's perspectives, is available from the Provincial Education Media Centre (PEMC). It is approximately thirty (30) minutes long and is in 3/4" Sony Cassette, 1/2" Betamax Cassette and 1/2" VHS Cassette colour format. When ordering, please specify format.

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Optimizing The Environment of the Inter-Cultural Classroom for the Native Indian Student

NEW STRATEGIES IN INDIAN EDUCATION

UTILIZING THE INDIAN CHILD'S ADVANTAGES IN THE ELEMENTARY CLASSROOM

FEBRUARY 2 - 20, 1981

OPTIMIZING THE ENVIRONMENT OF THE INTER-CULTURAL CLASSROOM FOR THE NATIVE INDIAN STUDENT

Dr. Saul Arbess, Provincial Director of Indian Education.

During the first three weeks of February 1981, I travelled to sixteen (16) schools throughout British Columbia to convene a travelling seminar on the environment of the inter-cultural classroom. I was accompanied by two consultants who, by working directly in the classroom, were helping teachers create a more multi-sensory environment for achieving curriculum objectives. The reports of these two consultants follow this paper.

In my seminars, I would enter into discussion about the inter-cultural classroom with teachers and native para-professional workers by referring to major studies on this subject which agreed with my own experience, I would then elicit responses from the assembled group. I recorded agreements and disagreements and the seminar expanded and changed as more experience was brought to bear on the topic.

I would formulate the major question to be addressed here as: If the native child is often characterized by lack of participation in the classroom and by a lag in English language development, then what are the ways in which the classroom environment can be changed to increase participation and accelerate skill development?

The present paper is concerned with responding to this question and enunciates a position validated, for the most part, in the travelling seminars. I am concerned here with beginning where we find the native Indian at the time of entering school and to move from his/her familiar

place by utilizing the advantages he/she brings to the elementary classroom. Enough agreement was found across cultures and in the literature to justify speaking of the native Indian child in general without specific culture reference, but anyone making use of the findings here would be wise to verify their local validity with the native people and through their own experience.

For an understanding of the nature of the native Indian child in the classroom, one must look at the practice of child development by native people and the theory of teaching and learning embedded within it. Native children are trained for autonomy and self-reliance by being given the freedom to make as many of their own choices as possible including those which might put them in some danger. In one instance I was told that this strategy begins in infancy and that an infant who appears unhappy or uneasy with his or her own parents may be brought up in the household of other members of the extended family where the infant appears content.

The child is given the freedom to intensely explore and experience the world directly without parental interference. Although the parent is always there for the child, it is the child who typically initiates contact with the parent. The child moves within a large web of kinship and will have close relationships with many kin and households far beyond the narrow focus of the nuclear family. Children are seen as complete beings at every point of their development and not as imperfect adults. They have direct access to most of the natural and cultural world and are encouraged to become active listeners and keen observers of those worlds. They are not encouraged to be the center of attention in the presence of adults in the sense that they are expected to perform or to speak. Respect for adult teaching, especially that of the elders, is cultivated and a child is considered privileged to hear his

or her grandparents speak.

Adults anticipate that children will grow up as cooperative and social beings, that this is the natural way of being which is drawn out from within. This development occurs through patience, recognition and affirmation of cooperative and appropriate behaviour in the absence of threat or punishment. Great respect is shown to the child as a unique individual and in turn the child learns to respect the uniqueness of others.

There appears to be a fundamentally different strategy employed in teaching a skill to a child. The native paradigm looks like this (after Philips - 1972):

1. The child silently listens and observes how a skill is performed.
2. Child is instructed with maximum manipulation or "hands-on" and a minimum of verbal instruction. The child is guided through the motions rather than talked through them.
3. Child performs the skill at some later moment when he/she feels he/she has sufficient mastery. Child is not tested or expected to perform before the instructor. Rather he/she tests him/herself unsupervised and alone.

Given the deferred performance of the skill, the child's capacities as a visual learner are developed. At the same time his/her kinesthetic sense, i.e. skill rehearsal in the imagination, is also developed. It is well established that in such imaginary skill-rehearsal, the motor cortex and all the relevant-muscle groups are activated and learning is taking place.

Scollon and Scollon (1979) try to show that a different paradigm also exists in language acquisition:

1. The infant makes an utterance.
2. The adult paraphrases or glosses what the infant has said, but does not request elaboration or greater explicitness out of

respect for the child's unique point of view. Therefore, there is less adult-child verbal interaction. Among non-natives there is a different sequence:

1. Infant makes some utterance.
2. Adult seeks elaboration or clarification by posing a question to force the infant to be more explicit.
3. Infant then speaks again responding to the question. This procedure tends to lead to a single point of view, that of the parent.

To summarize this highly generalized model, the native Indian child at the time of entering school, is:

1. Self-reliant and independent.
2. Cooperative and interacts competently with large numbers of culturally-similar adults and peers.
3. A creative manipulator of the real world of direct experience.
4. Highly developed in the visual-spatial and kinesthetic senses, but less well-developed in verbal capacity.

What the native child generally finds in school is a culturally-incongruent situation which places him/her in culture shock since the school threatens the assumptions and expectations underlying everyday life that, for the most part, are not even consciously held. These are expectations as to how people interact with each other and about personal freedom and dignity.

If we return to the descriptive paragraphs above we can see how the school lacks congruence with the native child's expectations:

	School	Native Child
1.	Authoritarian-teacher decides what goes on (control by the others).	Egalitarian-child and peers decide what goes on (control by oneself).
2.	Restricts movement.	Freedom of movement.
3.	Individualistic.	Group-oriented.
4.	Competitive and performance-oriented.	Cooperative or competitive in groups of peers.
5.	Verbal dimension is stressed.	Visual-spatial,kinesthetic stressed.

	School	Native child
6.	Linear, step by step sequence of learning (analytic)	Holistic learning
7.	Most experience is indirect	direct experience

How, then, can these incongruities be reconciled in the culture of schools?

Cultural congruence can be seen in three dimensions:

(1) There is congruent content in which the cultural content of curriculum is in part, that of the child. This is mostly the way that schools address the need for congruence.

(2) There are congruent interactional patterns in which the ways teacher and child and child to child interact in school is congruent with life in the family and community.

(3) Finally, there are congruent teaching strategies matched to learning-styles in which the way that the school approaches teaching and learning is congruent with the way the child learns and is taught outside of school.

Is it possible then for the school to bring about congruence for the native Indian child in a multi-cultural classroom? The solution lies in creating a new culture out of the diverse sub-cultures of the school which, of course, includes the particular culture of the teacher. This new culture - the culture of the school is the emergent culture growing out of the many cultural strands existing in a classroom situation. This culture relates to the need to evolve a global culture in our time out of the diverse cultural strands existing in the world. It emphasizes a common core of values that all people hold and legitimizes the teacher's role in the classroom.

OPTIMIZING THE ENVIRONMENT ....Dr. Saul Arbess

How does a teacher get a child to participate in the creation of this new culture; how does he or she optimize the classroom environment for all children? The literature and experience point to three ways:

1. By giving the child unconditional love in the absence of task demands. Then, when this loving relationship is established, making active and consistent demands upon the child within the framework of the reciprocal rights and obligations of friendship. By showing respect for the uniqueness and interests of each child. By entering into a mutual exchange with the children in his/her class to negotiate what is going to go on in the classroom, so that a consensus is freely entered into.

2. By creating a multi-modal learning environment in the classroom in which the entire sensorium of the child is engaged, thereby offering multiple opportunities to achieve learning objectives.

3. By creating several different structures of participation in the classroom such that children can utilize their preferred mode while learning to function in other participation structures.

These three ways are now further elaborated in this order.

1. Successful Teaching Styles with Indian children.

Kleinfeld (1972) in her typology of teacher-types, isolates a type who is successful in eliciting the participation of the native student which she calls the "supportive gadfly". Such a teacher ranks very high in both personal warmth towards students and active demandingness.

The "supportive gadfly" type creates the impression that he/she is giving his/her personal and constant attention to every child in the classroom without singling out anyone.

Personal warmth is expressed by: developing friendships outside of school; frequent smiling; frequent touching; maintaining a close personal distance and getting to the same postural level as the student.

After this close loving relationship has developed, this teacher-type becomes actively demanding of the child to meet the agreed upon standards established in the classroom. All work is completed by everyone within their capacity to do so. The child responds favorably within the reciprocal obligations of friendship and demandingness is seen as loving concern by the student. This type of teacher elicits from students a standard of performance greater than they believed possible.

He/she is highly supportive of any student attempt at a task and avoids even minor, direct criticism. Rather criticism is carried out indirectly without personal reference or direct eye to eye confrontation. Joking is an important expressive mode here characterized by gently joshing. It is also a two-way process and the teacher must also accept being the object of this type of humour.

Erickson and Mohatt (1977) in their study of a successful native teacher state, in support of Kleinfeld, that a key feature of interactional behaviour between teacher and child is the avoidance of direct and overt social control where such exercise of control

may be seen as entirely appropriate to non-Indians.

Dumont (1972) states that teaching is seen by native people firstly as the art of working out social relations (value-emotional orientation) and secondly to convey academic materials (task orientation). Respect for the rights and point of view of the other is primary.

In contrast to the non-native teacher's behaviour the native teacher:

1. spent more time waiting for students to finish their work;
2. created a setting in which social control was a shared quality between teacher and children;
3. allowed for the interpenetration of leadership by teacher and students, and
4. developed a greater interactional smoothness and closer, more personal style.

1 to 3 above reflect the formation of a consensus by teacher and students on the nature of the culture of classroom and what and how things are to happen in it. Scollon and Scollon (1980) speak of this as negotiating the sense of the situation or "what's going on here". The key to successful negotiation is the mutual respect between teacher and student that never assumes that the teacher should be allowed to make only his/her sense of the situation stick. Native children are accumstomed to this deep respect for individual human differences and such negotiation is one of the qualities of the successful teacher of the native student.

In this period of consensus - building, the teacher will become sensitive to the interactional patterns of her children. For

example, the pause-times of the Indian child may be longer both in beginning to speak when another leaves off or in response to a question. Similarly, while speaking, longer pauses may be taken between thoughts. If this phenomenon is not attended to, it will appear to the native child that he or she can't get a word in edgewise or that he or she is constantly being interrupted.

2. The multi-modal learning environment

Attached to this paper are two reports of a project carried out by the Office of Indian Education in 16 schools throughout British Columbia in which guided imagery in conjunction with video was used to increase the number of sensory modalities available in the classroom to achieve learning outcomes. These reports document the responsiveness of native children to these expanded possibilities of expression and show that stimulating the visual-kinesthetic sense does enhance verbal learning. The techniques employed validate the child's own inner experience and lend immediacy and deep relevance to curriculum materials.

This project grew out of observation of native children and findings in the literature which indicate that native children have superior visual acuity. Bland (1970) and (1975) developed a testing instrument called the Visual Recall Ability Indicator (V.R.A.I.) and demonstrated that both Inuit and Indian children scored significantly higher than Caucasian children (at the .05 level). Cannon (1980), utilizing the Children's Embedded Figures Test with Ahousaht children in British Columbia, found that they scored significantly higher than the published norms for North America, and that this trend increases with age (pp. G-42, G-43).

Brooks (1978) reviewed the research on spatial abilities and concluded

that native children are strong in this dimension. He concludes that the classroom is likely to contain activities which for the teacher are verbal tasks but which for the native pupil are spatial or non-verbal tasks.

3. Participation Structures in the Classroom

Philips (1972) elaborates those participation structures which bring about the maximal verbal participation and commitment of the Indian student. She isolates 4 types of participation structures:

1. Teacher interacts with all students or a single student in presence of the rest. Verbal participation is either voluntary or compulsory and teacher controls the situation.
2. Teacher interacts with only some of students, e.g. reading groups, and participation is compulsory.
3. All students work independently with the teacher available for student-initiated verbal interaction.
4. Students are divided into self-run small group projects with or without a chairman.

As we go from 1 to 4 above the level of participation and commitment of the native child increase. Yet the frequency of use of these participation structures by the teacher typically decreases from 1 to 4.

In type 3 structures, after a few weeks in first grade native children initiate contact with the teacher as frequently as non-Indian, and, by, the sixth grade, does so more frequently than the non-Indian student.

In type 4 structures Indian students become most fully involved, show high concentration and task-completion, talk a great deal and

compete with other groups. Non-Indian students take more time to get organized, disagree more, rely upon a chairman and have less interest in competing with other similar groups in the classroom.

Since type 3 calls upon child-initiative, and type 4 on self-reliance and cooperation, they are successful structures for eliciting participation owing to their congruence with the early experience of the child. However, when the content of curriculum is compelling to the native child Structures 1 and 2 are also successful in gaining participation but not to the extent of 3 and 4.

A Note on Cultural Relativism in the Classroom

Teachers often feel themselves unable to interact with Indian children for fear that they will violate the cultural norms of those children. They believe in the doctrine of cultural relativism which states that every culture is of equal value with every other and that a particular set of cultural behaviours may be appropriate in one cultural setting, but inappropriate in another. Teachers thus may feel incapacitated in such a situation and, out of concern for cultural difference, allow the native student to carry out inappropriate behaviours in the classroom, thereby creating a double standard of performance and behaviour.

Other teachers have done their homework too well and have learned a great deal of anthropology about the native cultures. The problem is that they do not verify their assumptions arising from anthropology and education texts with the actual children he/she interacts with and unwittingly may also contribute to cultural stereotyping and the socialization of the native student into stereotypes.

Teachers should, through the process of negotiating to create

consensus as discussed above, be able to draw out a common core of values which become part of a dynamic culture of the classroom. In this way common values emerge which arise from the cultural diversity to be found in real children and their teachers and from the specific situational needs of the classroom and community.

The above discussion is indebted to Kleinfeld (1975).

Conclusions

Basically I am concerned in this paper with creating a classroom environment which is culturally congruent for the native Indian student but which, at the same time, creates a new culture of the classroom arising out of the diverse cultural strands which make it up. If a teacher begins his/her interaction with each new class by trying to build a consensus with all the children about what is to happen and how it is to happen in the classroom, creates a multi-modal learning environment which engages the whole brain and employs several different participation structures for the achievement of learning outcomes, the native Indian child and indeed all children are well served thereby.

The inter-cultural classroom is perhaps the most challenging environment that a teacher could work in since it adds the critical variable of culture to the idea of individualization. At the same time, it is perhaps also the most rewarding environment to function in. It is a microcosm of the problem of culture in the world today which is how to form a global culture to unite the multitude of regional cultures while, at the same time, encouraging local variation. This becomes possible through the belief that there is a deep, common core of values and aspirations held by all peoples.

I hope that this paper both assists teachers and stimulates further discussion. Much of what is laid out is of a tentative and exploratory nature and requires further work. Over time and, as a result of feedback, I intend to rewrite the paper and to amplify the various sections. I await comment from the field.

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Telling Our Stories:

(a) The Use of Guided Imagery in the Classroom

NEW STRATEGIES IN INDIAN EDUCATION:

UTILIZING THE INDIAN CHILD'S ADVANTAGES IN THE ELEMENTARY CLASSROOM

FEBRUARY 2 - 20, 1981

TELLING OUR STORIES: THE USE OF GUIDED IMAGERY IN THE CLASSROOM

Submitted by: Maureen Murdock, Educational Consultant

This report is based on the use of guided imagery exercises in 50 culturally-mixed classroom, native Indian and non-native throughout the Province of British Columbia from February 1-20, 1981. These children ranged from age 5-19.

I. Purpose of Using Imagery Exercises in the Classroom

Recent research about hemispheric specialization of the brain has suggested that most classroom education is geared to teach primarily to the left hemisphere of the brain, utilizing verbal, sequential, step-by-step approaches. The right hemisphere of the brain, which is oriented to spatial tasks, imagery and a holistic view of the world (seeing the whole from start to finish) is very often not challenged in a curriculum primarily geared to verbal and written activities. We have seen that the use of imagery exercises draws on the traditional story telling abilities and rich visual imagery of all children and in particular, the native student, encouraging them to verbalize their images.

II. Aspects of Imagery

1. Focused attention: Imagery exercises that focus attention inward, teach concentration and increase attention span. These exercises teach the child to listen to self and to others in the class. The children become aware of aspects of themselves and others which they might not ordinarily notice.

2. Awareness of imagery modes: Children become aware that there are many modes of gathering information, of knowing their world. Some children are primarily visual imagizers - they see

pictures in their minds. Some are aware of hearing images - they hear sounds, music, dialog. Others are very aware of taste and smell. We found that many are aware of a kinesthetic, or body image - they can imagine sensing, or feeling, themselves making a perfect basketball shot. A teacher can use imagery to help a student see, hear, and feel themselves improving skills. (Example: To aid memorization of spelling words - "In your mind see the word "sketch". Now see yourself sketching a picture. Now, see and feel yourself writing the word "sketch" perfectly as you say it to yourself.")

3. Using imagery to improve skills: The children can practice certain skills in their mind, visually, aurally, and kinesthetically (with their body sense) to improve writing, drawing, music. The skills the children suggested improving were math, spelling, soccer, hockey, basketball, ice skating, gymnastics, playing piano, playing guitar, fishing, painting, seeing themselves doing perfectly on a test, performing better in a play or concert.

4. Validation of inner images through drawing, writing and verbalization: There is no right answer when one discusses a personal image. This encourages verbalization. A child can draw an image, write a story about it, and then verbalize what s/he "saw," "heard," "felt." This also encourages metaphoric thought and poetry; "that reminds me of a unicorn" (in response to creating a fictitious animal, the Allamagoosa); "I smelled the smell of seaweed and felt the sweat trickle down my back. I felt my feet sinking into the sand." (Middle School, Saanich, grade 8, native student). When there is no right answer, the child is encouraged to use her/his sense of invention: "When I went into the future I saw a girl and she had an orange/apple in her hand." (Alert Bay, grade 5/6).

5. Imagery as a tool for reading: After an imagery exercise the child is encouraged to draw a picture about their image and then to write about it. In the case of the primary student, the teacher or a more skilled student can write the story dictated by the child. The child can then read her/his story aloud and other children can also read the story. This generates an interest in reading and writing.

6. Imagery as a tool for story telling: Children retell myths or legends that may be generated by imagery exercises. We heard the rich tales of the Raven and Seawolf as children "became" their tribal animal.

7. Imagery as a tool to teach multi-sensory learning: The child becomes aware of using all senses to gather information: "It smelled old;" "It smelled like new grass in the meadow;" "I tasted a fish that I have never seen or tasted before" (responses to an imagery exercise about being an early explorer in Canada, grade 4, Roy Wilcox School).

8. Imagery as a tool to develop self image: "I saw myself making a perfect shot in soccer;" "I see myself as being happy;" "I see myself doing better in math" (The Middle School, Saanich). "I guess I really am good at understanding other people's feelings but I'm not supposed to say that, am I?" (Outreach, Vancouver) Children become aware of their strengths and skills.

9. Imagery as a tool to develop group cohesiveness: The use of imagery exercises at a specific time every day or several days a week, brings the class together in a relaxed atmosphere, promotes a feeling of well being, and a willingness to listen to each other.

10. Imagery as a tool to increase creative thought and creative expression: There is not just one right answer. If imagination and creative thought is not validated and reinforced, children begin to think there is only one way of doing things. We saw this with drawing as early as grade 5. "I can't draw it right" (so I won't draw it at all). This translates into all areas of learning. If a child feels that s/he cannot say, write, draw, or move in a "right" way, this child decides to give up at a very early age (and becomes a failure of our educational system).

11. Imagery is a fun way of learning and brain research has shown that enthusiasm and positive affect increases learning and long-range memory. "This is more fun than gym!" (Snowdon, grade 2)

III. Observations about the Use of Imagery with the Native Student

1. The children responded very well to both kinesthetic and visual imagery. They seem to be very kinesthetic learners (they learn by doing, by moving). They have spent much of their early lives "doing" and watching others doing, e.g., fishing, taking care of younger children, walking in the woods, chopping wood. They need to be more involved in "doing" in the classroom. They responded well to suggested images about athletics: "I can see and feel myself getting the basketball in the net." Some children responded through the suggestion of sound or food: "When I heard the drum beat I saw the coffins of my ancestors in the trees." (Alert Bay) "The taste of the fish reminded me of the salmon fishing of my people." (Blanchard) Aural and taste images have been found to trigger visual imagery in most children.

2. Children felt physical sensations (again the kinesthetic sense) during imagery exercises. "I felt myself getting bigger as

we imagined changing from a one-celled animal to a two-celled animal to a fish. I felt my spine moving as a fish" (Snowdon School, grade 6, native student) "My shoulders started to hurt because my wings were so heavy" (grade 2, non-native). "My body got bigger and I felt like I had a moustache. My clothes were different (grade 4, Roy Wilcox School).

3. Native and non-native students who were considered low in verbal skills by their teachers were much more verbal after an imagery exercise. Many teachers mentioned that they were surprised to hear these children speaking in full sentences, or speaking with such vivid vocabulary about their images. We did find that a large percentage of native children are not comfortable verbalizing in front of the entire class. They are more willing to verbalize their ideas or feelings in small groups (6-8 children and an adult) or on a one-to-one basis.

4. Many children felt more comfortable to express themselves in an art form or written form after an imagery exercise. Many teachers remarked that after an imagery exercise some students did more art or writing than they had done during the previous year.

5. Native children very often do not want to be singled out as "smart" in front of the class; they do not want to stand out. They do, however, respond favorably to positive reinforcement.

6. All of the children were very honest. If they did not understand how to "image" or imagine" they were willing to say "I don't see anything - only black." It was at this point that we would work with them with kinesthetic imagery, or body sense, so that they could "feel" an image.

7. It was interesting how much the subject of drinking or fighting came up with the native child (Snowdon, Duncan, Ucluelet, Pontze Mountain, Blanchard). Often a child would make a comment like "things happen in the reserve that aren't good for children - too much drinking." (grade 2, George Jay, Victoria)

IV. Observations about Classroom Environments

We had the privilege to visit 50 classrooms throughout British Columbia in both rural and city areas, with teachers in elementary, middle, and secondary schools. The following observations are based on being in these classrooms.

1. Teacher attitude about success is paramount to success. When the teacher's attitude conveyed that the children were non-verbal or unable to participate in an exercise (the imagery exercise) the children had picked up that attitude about themselves and about each other. "He can't do it, he can't do anything, just ask my teacher" (grade 2). When the teacher conveyed an attitude of success to the children they felt successful: "I use a lot of art from September to June because all children can be successful with native art." (Snowdon School)

2. Teachers that used art, drama, music, and imagination games and exercises to teach skills and social studies had high level verbal learners, both native and non-native students.

3. Teachers felt that it was best to have an even mix of natives and non-natives in a class instead of dividing the native children up into smaller groups (of 2 or 3) in many classrooms, or in grouping all native children together.

4. Many teachers saw imagery exercises as a tool for reinforcing reading skills. They suggested that after an imagery exercise the child illustrate and write their imagery experience, read it to the class, and then have other children read it to the class, thereby circulating everyone's stories.

5. The more supportive and warm the teacher, the more the students responded in a warm, enthusiastic way with each other. The use of art, both two-dimensional and three-dimensional, and music always added greatly to the enthusiasm of the class.

6. Teachers mentioned that although they may have used imagination games in physical education or movement, they had not before considered bringing this type of activity into the classroom. After seeing the use of guided imagery in the classroom they said they could definitely see a use for imagery in math, writing, reading and social studies curriculum.

V. Imagery Exercises

The following are examples of imagery exercises used in the classroom with success.

1. Exploring Another Planet (Primary)

In this exercise you will act as a reporter, bringing back as much information as you can about the planet you choose to explore. Make sure you use all of your senses to learn about this planet or star, using your sight, hearing, smell, touch and notice what the creatures eat. You may wish to taste their food. Notice how they move, how they live, what games they play, what their families are like.

TELLING OUR STORIES.. Maureen Murdock

Now close your eyes and put your attention on your breath. Breathe in...and...out gently and quietly and imagine that you are going outside this classroom to the front yard of the school and there you find your own spaceship that you have designed and built. You climb up into the spaceship and get ready for take off. (Pause) Ten...nine...eight...seven...six...five...four...three...two... one...and you gently take off...up above the clouds...up above the earth's atmosphere way out into space. And as you look back toward earth you see it as a ball or sphere that is moving away from you. You look outside your spaceship window and you see far out into space. You choose a planet or star to investigate and head your spaceship toward it. When you land your spaceship you decide to investigate this planet or star and to learn as much as you can about how the creatures live if there are any here. You may wish to make friends with one of the creatures and have your new friend show you around. Notice how they communicate, how they live, what their planet or star looks like. Notice the smells, sounds, tastes and how you move on this planet. Now I am going to give you 2 minutes of clocktime equal to as much time as you need to explore this planet. When you hear my voice again, I will be calling you back to return to earth. (After 2 minutes) Now say goodbye to your new friend, climb into your spaceship and head back to earth. As you come closer to earth, it starts to look larger and larger to you. You come back into the earth's atmosphere...back through the clouds...and as you come closer to your school you may even notice your home. Now you land your spaceship...come back into the classroom...and become aware of sitting here. In a moment I will count to three. When you are ready open your eyes, remembering in full detail everything about your trip.

This exercise can be followed by verbalization, drawing and creative

writing.

2. My Ancestors (Intermediate)

In this exercise you will learn as much as you can about your ancestors. Your ancestors are your forefathers or the people who were related to you who lived a long time ago. You will use the feelings, thoughts and information from this imagery exercise to write a descriptive story about one of your ancestors or to draw a picture about how your ancestors lived.

Now let us breathe deeply together, following our breath in and out of our nostrils or mouths, whichever is most comfortable for you. As you continue to breathe, allow the muscles in your body to become very relaxed. Now imagine that you are moving back in time and space very quickly to where your ancestors lived. You may even feel yourself moving, or see lights and colors flashing, as you move through space and time. Notice the environment in which your ancestors live. What are they doing? They may be hunting, farming, fishing, building, cooking, singing, dancing, creating art, climbing, taking care of the young ones or of the animals. Whatever they are doing, watch closely so that you will be able to remember every detail about them. What do you notice about their appearance? What do you notice about their family life? What types of animals are present? What are the colors, smells and sounds that you are aware of? Now, pick out one particular ancestor from the group. Look at him or her closely. Notice his/her age, dress, and facial expression. Now follow him/her around and learn as much as you can from this ancestor. I'll give you two minutes of clocktime equal to all of the time that you need to learn all that you can about how your ancestors lived. (after two minutes) Now take one last look around, noticing the colors, sounds, smells and

tastes. Now come back through time and space to present time here in the classroom and become aware of your body as you sit here. I will count to 10. Join me at the count of 6, opening your eyes at 10, remembering every detail about your visit with your ancestors.

3. Guided Imagery for Positive Self-Image (all ages)

Close your eyes and focus your attention on your breath. As you breathe in...and...out gently through your nose or mouth, allow yourself to become more and more relaxed. As you gently breathe in...and...out your feet become relaxed (pause) your legs become relaxed (pause) your abdomen becomes relaxed (pause) your back and shoulder become relaxed (pause) your arms and hands become relaxed. And as you continue to breathe in...and...out gently and quietly, your head becomes relaxed and your mind floats free and you find yourself floating away from this room to a place where you really like to be. This is a favorite place where you feel really good. It may be a place in nature, your home, with your friends, anywhere where you feel good about yourself. When you get there just enjoy being there...enjoy the warmth of the sun...and breathe it into you filling you with warmth and love. Now see yourself as absolutely perfect...as a friend...with your family...with yourself. See yourself doing well at a skill that you enjoy doing, whether it be soccer, hockey, swimming, playing piano, drawing, doing math or being with a brother or sister. Just experience yourself as absolutely perfect...and enjoy yourself. Continue to feel the warmth of the sun and to breathe in a feeling of peace and well being. (after 1-2 minutes) Now I am going to call you back to the classroom. Bring this feeling of well being with you and carry it with you throughout the day. I will count to three. Open your eyes when you are ready.

This exercise can be followed with a drawing or creative writing or verbalization about the place that each child visited and about the skill that they saw themselves improving. Some children prefer to discuss the feelings they had about themselves, whereas some children prefer to keep these feelings private.

4. Interview Format (Middle School and Secondary School)

In this exercise children choose partners to interview, and then to present to the class or on videotape. This exercise helps each child to become aware of self and of their partner and gives them the opportunity to say positive things about themselves through the interview format. Suggested questions are:

-What do you like to do?
-What are your skills (e.g., are you good at soccer?)
-What is your favorite music group?
-What type of food do you like?
-What is your favorite entertainment?
-How do you help other people?
-What do you see yourself doing in 10 years? (or in the future)

After each partner gathers information from their partner, one student choose to present their partner first. For example, "This is Lori. She likes to dance and write stories. She is good at ice skating and riding horses. Her favorite music group is the Doors. Her favorite food is pizza and she likes to go to the movies. She is good at understanding other people's feelings. And in 10 years she thinks that she will be writing stories." Then Lori would present her partner. This format enables the student to recognize skills and preferences without having to "brag" about themselves.

Telling Our Stories:

(b) The Use of Video Tools in Conjunction with Guided Imagery Exercises in the Classroom

NEW STRATEGIES IN INDIAN EDUCATION:

UTILIZING THE INDIAN CHILD'S ADVANTAGES IN THE ELEMENTARY CLASSROOM

FEBRUARY 2 - 20, 1981

TELLING OUR STORIES: THE USE OF VIDEO TOOLS IN CONJUNCTION WITH GUIDED IMAGERY EXERCISES IN THE CLASSROOM.

Submitted by: Penny Joy, Video Consultant.

This report is based on the use of small format video equipment to document and feedback material produced by children in 50 culturally mixed classrooms throughout the province of British Columbia from February 1 - 20, 1981. Much of the material gained resulted from the use of guided imagery exercises and part was achieved through interview format and children's presentations and productions in the classroom.

1. Purpose of Using Small Format Video Technology in the Classroom.

It is widely acknowledged that children spend a large amount of their time watching television. In many cases the excitement and involvement generated by this medium is not exhibited in their academic studies. We have seen that when the tools of television are used in conjunction with the techniques of guided imagery which helps children to connect with personal experience, knowledge, inner imagery and the class curriculum, much of the excitement and involvement with television can be brought into relevant and creative scholastic learning. Telling one's own authentic stories and seeing and hearing them mirrored back on a television screen can heighten a sense of self, increase confidence, validate personal perspectives and give feedback from which we can learn, independent of the assessment of others. The rich visual imagery that can be tapped by the techniques outlined in this report, plus the opportunity to be seen and heard in a way that doesn't require either initial exposure to the large class group or undue projection of the voice, was found to be

particularly helpful with shy and reticent children, many of whom were Native Indian students.

Method of Using Small Format Video Technology in the Classroom

In the circumstances of this project entitled New Strategies in Indian Education - Utilizing the Indian Child's Advantages in the Elementary Classroom, video was used together with guided imagery exercises outlined in the report by Maureen Murdock. After the closed eyes exercise children were encouraged to talk, draw and write about their experiences and then to present their artwork and stories to the camera. There was encouragement and invitation to also learn about the equipment and gain hands-on experience were possible, although time limitations in this project precluded much in-depth 'hands-on' experience. The children's 'presentations' were taped quietly in a corner of the classroom whenever an individual child was ready, while the remainder of the class finished their drawing or writing. The monitor would be turned off or away from the children to obviate too much interest in seeing their image at this point or distracting the child who was talking about his/her experiences. A remote microphone was used so that children could speak very quietly if they wished which was an advantage to many of the soft spoken Native Indian students. Those children that were not ready to present their information spontaneously (and most were) were encouraged to answer queries about their work in an interview format conducted by Maureen Murdock, or sometimes by their peers. No pressure was put on any student to participate in the video aspect of the program if they clearly did not want to but we found that an estimated 95% chose to. Some schools had prepared presentations before we visited and in these instances video feedback was used, sometimes in conjunction with kinaesthetic exercises, to improve skills of performance and communication.

11. Aspects of working with video tools

i) Novelty

The novelty of working with video tools in most classrooms activated alertness, high energy and a sense of fun. Television is a form with which most children are familiar, but having the equipment in their own hands and being the subject of a video-tape made in their classroom provided a new and involving perspective which they were anxious to experiment with. In many cases when the final playback ran over classroom time, even at the end of the day, children would not budge when the bell rang but stay involved in watching the completed tape to the end.

ii) Validation of Self and One's Own Stories.

We noted that children sharing information from inner awareness and knowledge, especially when the guided imagery exercises had led them into curriculum areas showed increased spontaneity, creativity and sense of 'self' in their reporting. In my view, these qualities were evoked partially by the excitement of connecting with their inner imagery and 'owning' their knowledge in a very personal way, and partially by the 'lure' of becoming 'visible' with that knowledge on a television screen because children simply became more personally engaged in the curriculum. Even those children that were reticent or ambivalent about being videotaped, without pressure or requirement, would usually rise to the challenge and gain great delight in 'being seen'. Sometimes individual children, very often Native students, would seem to find the playback experience quite overwhelming - they would watch themselves while peeping through their fingers or turn away from the TV but were observed almost invariably looking back with a smile of satisfaction and excitement. These children would often get appreciative feedback from their peers who sometimes seemed to 'see' them for the first time. In addition this affirm-

ation came when the other children were involved with the image on the screen. This setup provided an easier experience for the reticent child because they could be the focus of excited attention and yet be sitting almost unobserved at the back of the room.

iii) Focus on Self and Others

One of the outcomes of imagery exercises, as mentioned in Maureen's report, is an increased awareness by the children of their strengths and skills. Since there are no right answers to a personal image, much of the inhibition and fear associated with 'getting things right' is released and children spoke or expressed themselves through art with an unusual authority and clarity. In many cases teachers remarked on the phenomena, "I haven't heard that child speak out like that before" and "this is the most art I have seen in this class all year." A child speaking or drawing from that place of clarity, as opposed to hesitatingly reporting facts memorized from external sources, is very compelling. We found that not only were children very interested and involved in their own work (sometimes seeming surprised at their findings) but the rest of the class was interested and attentive to the stories of their peers. This was demonstrated many times, as previously mentioned, by the students ignoring end of class bells so as to complete viewing everyone's presentations.

iv) Video as a tool for shared experience.

Working with imagery exercises and video in the classroom gives children many different modes for learning. One of the facets of learning about video technology is the necessity for teamwork and, particularly with a one camera set-up, the aspect of sharing. In these respects we found Native students very responsive.

v) Video technology in the classroom as a holistic learning system

The ability to create and record original material in the classroom and, in the case of the performing arts, to document and improve skills, allows children access to a very comprehensive process within the classroom time schedule. In a very short time most children can master the basics of video production and 'learn by doing' which we found to be a particularly appropriate mode for Native students. The different types of inner experience in the imagery exercises can readily be externalized by recording visuals, sound, playing with light levels and choice of shots, in order to communicate this experience more clearly by bringing the inner realm into the outer realm.

vi) Videotaping in the classroom setting is fun.

Recent brain research has established unequivocably that enjoyment, positive involvement and working in multi-modal ways greatly increases learning and long range memory. It is fun and challenging for children to work with video. It also links to activities outside the classroom and can contribute to a child's ability to be a more critical television viewer at home. Television is also associated with power in the world and working with video in the classroom can sometimes creatively affect the powerlessness many children feel in a classroom setting. We found this to be especially true for those students who have difficulty with reading and writing skills. A sense of achievement in one area can lead to more risks being taken in other areas. We saw how some reticent children could be encouraged, through the emergence of interesting drawings from guided imagery, to verbalise more fluently. They 'felt' their knowing something and were therefore more willing to contribute.

111. Observations about the Use of Video with Native Students in the classroom.

a) All students responded with interest to video equipment. Initially most of the excitement was expressed in children clowning before the camera, but when invited behind the camera or to help in the setting up or handling the microphone they usually paid close attention. Native students seemed particularly interested in the technology and were able to grasp the workings of the video recording system as a comprehensive whole. I often became aware of students standing beside me as I worked, and, when invited, they duplicated my actions very competently. There were a significant number of girls who came and worked like this and it occurred to me that the fact that I, as a woman working with technology (perhaps traditionally thought of as a 'male' preserve), may have given them added encouragement. In one instance, where two native students had had considerable previous experience with video before our visit, I invited them to take over the taping and they began to instruct their peers. In the same group one girl quite spontaneously began an interview format with the class, paying attention to everyone and very effectively drawing in those who were reticent about participating. In the realm of working with video equipment Native students were often self-starters, a quality not remarked in many other curriculum areas.

b) Children deepened their perceptions of self and others. In one instance we worked with an exercise called 'the camera exercise'. In this the children chose partners and took turns being 'the camera' and 'the camera operator'. 'The camera' is led, eyes closed, around the room by 'the operator' and at certain points 'positioned' and a 'shot' is taken by the operator pressing the wrist of the 'camera' who then opens the eyes for a brief second and then closes them. It is an interesting exercise in perception where students often experience seeing

things more clearly and in 'wholes'. One non-native student remarked, after having taken a 'shot' of a Native Language teacher in the classroom, "I saw Mrs - , her face was so gentle." Appreciation of self and others was often the focus of work with grades 7 - 8 (see included the guided imagery exercise for positive self image) and the videotapes gained showed the process evoked a considerable degree of attention, perception and willingness to take risks and overcome shyness.

c) When in front of the camera Native students often seemed to speak more clearly and more descriptively than expected by their teachers.

I believe that this phenomena was, in part, due to the use of a remote microphone which precluded the need for them to speak any louder than they were comfortable in doing. Speaking in a voice that is able to be heard in class seems to be a problem for many Native students and their teachers. We found that whereas some students might not be prepared (or interested) in speaking out in front of the class, many were prepared to talk quite easily in a one to one situation. Many of the younger ones would also choose to sit very close but to the side of us as if to draw support from physical contact. Some students were definitely not comfortable in a direct eye to eye contact position, but were able to talk over in a slightly more oblique physical relationship than is perhaps common with other students.

lV. Observations about Classroom Environments

With an opportunity to visit a wide variety of classrooms and schools and meet a great number of students and teachers in a relatively short space of time, these observations must necessarily be in the nature of a 'strobe'.

a) A general observation about all students is that indoor locations were rarely the chosen venue when children went on guided imagery exercises to places in which they were happy and relaxed.

Native students very often went to locations either by or on the water and usually the location (i.e. the place in nature) was the important factor along with activities like fishing or canoeing. Other students seemed to focus more on locations that included friends or other people who were central to them. Very rarely in guided imagery or creative daydreaming did any children go to an indoor location which maybe suggests why it is difficult for some children to 'stay' in the classroom.

b) There appeared to be a direct connection between the amount of childrens art that was displayed in the classroom (indicating their involvement with art projects) and their facility in moving easily and swiftly into guided imagery exercises. Subsequent video recordings of such groups tended to also show them to be less self-conscious and more energetic.

c) Some teachers expressed both a protective and apologetic attitude about their Native students. "It is intrusive to expect Indian kids to speak out", "use simple vocabulary, they won't understand you" and "you won't get them to do that sort of thing" were comments we heard. In none of the instances did our experience bear out those cautions.

d) In classrooms with a fairly even balance of native and non-native students both groups seemed to gain from each other. Non-native students from the gentleness, humour and sharing abilities of the Native students who in turn gained from the more assertive curiosity and clearer speaking skills of the non-native students. When native students were very much in the minority they were more difficult to draw out in classroom setting.

e) Many teachers were excited by both the imagery work and use of video and expressed an intention to explore more multi-modal techniques in the classroom.

f) In a few classrooms there were definite problems with Native students stemming from home life conditions. We were told this both by teachers and we ourselves observed that some children would be tired and listless. Sometimes concerns of drinking and smoking and fire would be articulated in the children's imagery stories. One second grade native student involved in designing something to correct the worlds ills talked of a sucking device, "to suck up drinks and cigarettes and bad stuff".

g) The quality of the video equipment used in the classroom did affect participation with the medium. Some schools and resource centres were endowed with well functioning systems. Others had poor video resources and only when we used our back-up systems were the children able to appreciate the full potential of the technology and get involved with it. When a playback was not crisp and clear in picture and sound, it caused disappointment and loss of focus on the work. However, basic interest in the medium was such that children would still remain involved even with a considerable amount of technical interference. Their intention was clearly to complete the entire cycle of the workshop and to see themselves.

Children's Stories Produced Using Guided Imagery in the Classroom

Rhonda George

In my journey I seen men building pyramids, I seen camels. I seen their food they eat. The houses they live in, they lived in huts. Their artwork looked very nice. I pictured them doing weaving. I seen the Sphinx. I seen hieroglyphics the way they print. The food the way they cooked it, they wrapped it up in big leaves, and put it into a fire, like what you do to baked potatoes. There were a bunch of people, they were on camels, leaving, when they were singing a song. It sounded nice. I took on more look before I left.

My name is Janice Angus and I went to Port Hardy. I met three Indains there was a girl and a lady and a man they lived in a cabin made of branches and wood and they would skin the animals and eat the meat and used the skin for clothes. They all were wearing skin and they had sort of different kind of faces and the hair were all black and the men would have long hair in braids and the ladys would also have long black hair with braids.
I went hunting and got a moose and got two bears they were black bears and then we went fishing and I got two big dog fish and three sping samon.
Then helped people build houses out of branches and made a big fire.
Then I went down to the Nass and before I went down to the nass I got some sea weed on the rocks and cleaned them then ate them. When I got to the nass I met one peson and her name was Naksy and told me that the name is english is little Lady and they talked in Indain and I Learned how to speak in Indian. After awhile we went to a Indian dance and I heard drums beating and some people sing a very loud Indian song. Then later on we ate some fish and some bear meat and some sea weed. Then we all did the dance and sang then we all went home. Nasky lived in a long house. In the morning we went down to the beach and got some clam cells and we made jewals out the cells.

Steven

I was a Raven and I was flying over the tree tops and I saw some wolfs and they were going to attack my people and I was a leader and I had to protect my people so I dived down at them and I got one of them in the head and I tour off his ears and while I going after him one of the wolfs jumped at me and then he got me in the leg then flew up and I checked my leg and it wasn't to bad then I called some other Ravens and when they were all here then we all dived at them and they were no mach for us then they were backing up and we were still fighting them until they got off our land and if they came on our land again they will get it worse and then they all left and then we went back to our village and we was awarded by the chief and the wolfs neverd botherd us again and then two yars ago the chief died and before he died he wanted me to be chief because I saved there village he was just like me years ago and thats why he wanted me to be chief then they crowned me and we beariedhim and ever since he died I was helping the village with food and fights.